

## ABSTRACT

Title of Document: THE DEVELOPMENT OF THE AMERICAN SOLO TUBA REPERTOIRE

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A very good case can be made that no other instrument has experienced as dramatic an increase in artistic solo repertoire as the tuba in the past sixty years. Prior to 1954, the mainstays of the tuba repertoire were trite caricature pieces such as *Solo Pomposo*, *Rocked in the Cradle of the Deep*, *Beelzebub*, and *Bombastoso*. A few tubists, seeing the tremendous repertoire by great composers written for their brass brethren, took it upon themselves to raise the standard of original compositions for tuba. These pioneers and champions of the tuba accomplished a great deal in the mid to late twentieth century. They structured a professional organization to solidify their ranks, planned and performed in the first tuba recitals at Carnegie Hall, organized the First International Tuba Symposium-Workshop, indirectly created more prestigious positions for tuba specialists at major universities, and improved the quantity and quality of the solo tuba repertoire.

This dissertation focuses on the development of the solo repertoire for tuba that happened in the United States because of the tremendous efforts of William Bell,

Harvey Phillips, Roger Bobo, and R. Winston Morris. Because of their tireless work, tuba instrumentalists today enjoy a multitude of great solo works including traditional sonatas, concertos, and chamber music as well as cutting edge repertoire written in many genres and accompanied by a variety of mediums. This dissertation attempts to trace the development of the repertoire presenting the works of American composers in varying genres and musical styles from 1962 to present through three performed recitals.

THE DEVELOPMENT OF THE AMERICAN SOLO TUBA REPERTOIRE

By

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## Prospectus

### The Development of the American Solo Tuba Repertoire

A very good case can be made that no other instrument has experienced as dramatic an increase in solo repertoire as the tuba in the past sixty years. Part of this phenomenon stems from there being a lack of solo literature to play for so many years prior. In conjunction with that, the number of quality tuba players and teachers has vastly increased in the same time span. Thanks to a handful of American tuba pioneers coming of age in the mid-twentieth century, tuba players today enjoy a multitude of excellent concertos, sonatas, unaccompanied solos, and other mixed ensemble tuba features. The effect of four giants of the tuba, William Bell, Harvey Phillips, Roger Bobo, and R. Winston Morris infectiousy spread the enthusiasm for the tuba as a solo instrument. My project will show the development of the American solo repertoire originally written for the tuba with a brief synopsis of how these four people affected that progress.

Invented in 1835, the tuba is the youngest orchestral brass instrument. Orchestral parts for the tuba were starting to be written around this time, but solo material remained virtually nonexistent for many years. This trend perpetuated for a few reasons. First, there were no solo compositions for composers to look toward for guidance on how to write for the tuba. In a 1975 article in *The New Yorker* (reprinted in *The Instrumentalist* in 1994), Whitney Balliett describes the scenario faced by tubists in the '50s and '60s:

Twenty years ago, Ralph Vaughan Williams wrote his pioneering *Concerto for Bass Tuba and Orchestra*, which was followed by Paul Hindemith's *Sonata for Tuba and Piano*. Before that, tubists had eased their urge to solo by playing transcriptions of Bach and Beethoven and by transposing solo pieces that had

been written for other instruments. Vaughan Williams and Hindemith broke a vicious circle: no one had written pieces for solo tuba because there were none to point the way, none to suggest the marvelous tonal and lyrical possibilities of the instrument...<sup>1</sup>

Thanks to Vaughan Williams and Hindemith, younger composers had a benchmark for solo tuba compositions. Second, the newness of the instrument implies a lack of professional expertise by players of the instrument. No standard of playing or competitive spirit had been set and players were developing expertise independently of one another. Consequently, composers were not inspired to write solos for the instrument. In order to break this vicious cycle, tubists would need to perform the quality music of other instruments at a high level so composers would notice their abilities.

One of the first tubists to transcribe, arrange, and perform music of the master composers was William Bell. Bell is considered by many to be the first truly great American tuba player. Mapping Bell's career progression illustrates the respect afforded him as a musician on the tuba. Bell showed promise at an early age and was appointed by John Philip Sousa, principal tuba of The Sousa Band at the age of eighteen. At 21, Fritz Reiner hired Bell to be the principal tuba of the Cincinnati Symphony Orchestra after hearing him perform only one excerpt.<sup>2</sup> In 1937, Arturo Toscanini was tasked with selecting personnel for a new orchestra to be based in New York called the NBC Symphony Orchestra. According to legend, Bell was the third musician hand-picked by Toscanini after concertmaster and principal oboe. Finally in 1943, Bell joined the New

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<sup>1</sup> Whitney Balliet, "Profiles (Harvey Phillips): Goodbye Oompah," *The New Yorker* 51, no. 43 (15 December 1975): 46.

<sup>2</sup> Harvey Phillips, interview by Bruce Duffie, 24 April 1995, <http://www.bruceDuffie.com/Phillips.html>.



York Philharmonic as the principal tuba, submitting “to the long-standing invitation of his former Sousa colleague Maurice Von Praag.”<sup>3</sup>

At this point, Bell was clearly the leading tuba musician in the United States. Consequently it was natural for him to perform the American premiere of Ralph Vaughan Williams’ *Concerto for Bass Tuba and Orchestra* in 1955. Sealing his legacy as a giant of the tuba, Bell was sought out by Wilfred Bain, Dean of the School of Music at Indiana University, and asked to teach at IU. It was here that Bell created the atmosphere for the highly competitive and instructional place to study tuba that it remains today. As Harvey Phillips relays:

His teaching success at Indiana is well documented and adds to his enormous contributions to the tuba and to music generally. Indeed, virtually every tubist of the twentieth century (and future (sic) generations) continue to benefit from the teachings, professional stature and persona of William J Bell.<sup>4</sup>

As William Bell matured as an artist, he sought better quality original repertoire, which did not exist. In the late 1930s, Bell arranged two pieces still considered definitive today as proper recital material. *Air and Bouree* utilizes two short pieces by J. S. Bach as a basis for a solo tuba piece. The other piece arranged for tuba by Bell from one of the classical masters is Beethoven’s *Variations on the Theme of “Judas Maccabeus”* by G. F. Handel. An artist such as Bell found inspiration in these pieces enough to arrange and record them. In addition, Bell wrote original compositions for developing tuba players, probably for lack of quality beginner solos and study material. In the ‘60s Bell continued to arrange classics to be played on the tuba. Some that stand out are two versions of *Carmen Excerpts*, Goltermann’s *Concerto No. 4* for Cello, *Honor and Arms* by Handel,

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<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

and various things by Haydn. His goal was to create solo literature for the tuba from existing music since composers hadn't started taking the tuba seriously as a solo instrument.

William Bell's protégé, Harvey Phillips, took up the cause and to this day relentlessly solicits solo literature for the tuba. Phillips' longing for better music for the tuba started with his experience at the Juilliard School in New York City in the early 1950s. In an interview with Bruce Duffie, Phillips recounts walking through the hall of practice rooms at Juilliard:

On my way I passed studios where pianists were playing Tchaikovsky and violinists were practicing Mendelssohn and Tchaikovsky and flute players were playing the Handel Flute Sonatas, and (a) horn player was playing the Mozart... Concertos. Then I get to my studio... put music on the stand and start going through it. I've got Solo Pomposo, Bombasto, Hall of the Mountain King, Down in the Deep Cellar and all this trite music.<sup>5</sup>

Phillips met with renowned American composer Vincent Persichetti the next day and showed him the tuba music, asking, "What do I do? I hear so much wonderful music!"<sup>6</sup> Essentially, Persichetti's advice was that great music belonged to everybody and could be played by anybody. Composers want their music to be played and played well, so if Phillips thought he could play Bach or Mozart well, he should play it.<sup>7</sup> Persichetti's guidance for Phillips gave him license to play whatever music he thought he could present in a professional manner. The second piece of advice expounded by Persichetti that day ended up being the motivating factor behind much of Phillips' life's work.

Phillips quotes Persichetti:

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

“You want better music for the tuba? Well, let me ask you something, Harvey. Do you think the flute players are going to do something about it? Do you think the violinists are going to do something about it? Do you think the conductors are going to do something about it?” He looked right at me and said, “If you want better music to play on the tuba, you have to do something about it!”<sup>8</sup>

This would prove to become a powerful point for Phillips at an impressionable age in his life.

Ultimately, Phillips was directly responsible for the commissioning of over 120 works.<sup>9</sup> Indirectly, Phillips influenced composers to write many more compositions for tuba. One way in which he did this was by inviting composers to the first International Tuba Symposium-Workshop at Indiana University in 1973. This event, as the first of its kind brought together the premier players in the country, as well as some up and coming players. Phillips invited seventy-two composers with sixty-seven showing up to hear the best players on the instrument.<sup>10</sup>

Every one of those composers wrote at least one work without a commission and even without being directly requested. Some have written as many as ten and fifteen works for tuba because they were so turned on.<sup>11</sup>

By Phillips estimation, the composers present at the conference, many of whom held positions at universities and conservatories, went back to their students and encouraged them to write for tuba as well.

Phillips also influenced composers to write for the instrument by performing their works at a high level. From Balliett’s article in *The New Yorker*: “Many of his colleagues rank him the finest living brass player and, by extension, one of the certified virtuosos of

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<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

his time.”<sup>12</sup> The outstanding jazz and popular song historian and writing colleague of Alec Wilder, James T. Maher placed Phillips alongside other great performers of the generation including Julius Baker, Bernard Garfield, and Dennis Brain.<sup>13</sup> In addition, Phillips often spent a great deal of energy and money to properly present new works for tuba in important recital venues such as Carnegie Recital Hall. Phillips made every attempt to show composers that he was a serious musician, not just a tuba player. When asked by Duffie about teaching the tuba to composers, Phillips said:

It’s not a matter of teaching them; it’s a matter of generating trust and belief. You let them know that you believe in them and what they do. You’re only asking for the same in kind, that they should believe in you, that you’re serious about what you do, that tuba players are not clowns, they’re serious musicians.<sup>14</sup>

Phillips effect on the growth of the tuba repertoire cannot be understated. He commissioned pieces, inspired composers, and set up recitals for himself and others to expose composers to the great musicianship of tuba players. Phillips is directly responsible for major additions to the solo tuba repertoire by composers such as Adler, Hartley, Heiden, David Baker, Frackenpohl, Morton Gould, Persichetti, and Alec Wilder.

Roger Bobo had a profound influence on the development of the American solo tuba repertoire in a more specific approach than Phillips. Whereas Phillips was adept at many strategies for getting solo repertoire written including commissioning and befriending composers and then setting up circumstances where their music would get played, Bobo inspired composers almost solely through his incredible ability on the tuba. Some of his feats that speak to his playing ability include the first tuba recital at Carnegie

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<sup>12</sup> Balliet, “Goodbye Oompah,” *The New Yorker*: 46.

<sup>13</sup> Quoted in *Ibid.*

<sup>14</sup> Phillips, Duffie interview.

Hall, two appearances and performances on “The Tonight Show starring Johnny Carson”, seven original solo recordings, an expansive career as a soloist, teacher, and conductor, and a multitude of pieces composed for him by composers such as John Stevens, William Kraft, Thomas Stevens, Alexander Arutunian, Roger Kellaway, and Frank Zappa.

Bobo’s ability on the tuba particularly affected the difficulty of compositions written for him. In other words, composers heard what Bobo could do and consequently stretched the implied limits on tuba range, dynamics, and technique that had been accepted practice for some time. William Kraft’s *Encounters II* is a perfect example of this phenomenon. The written range of the piece encompasses almost five octaves utilizing both the extreme pedal register and extreme high register. The piece makes prevalent use of extended techniques such as multiphonics (singing and playing at the same time), flutter tongue, rips, and half-valve. On top of those challenges, the piece is considered a twelve-tone composition and requires a fertile imagination to entice listeners. When it was written for Bobo in 1966, it was considered unplayable by all tubist except for Bobo. Currently, however, the piece gets programmed on many graduate recitals and ambitious undergraduate recitals. Bobo’s influence as a tuba player contributed to the development of the tuba on two fronts. He inspired composers to write new and difficult repertoire for the instrument and he inspired professionals and students to achieve new levels of excellence on the instrument.

R. Winston Morris’ contribution to the development of the American solo tuba repertoire is thanks to a number of services he pursued for the tuba community. Not only was he a regular commissioner of new works, and a consummate soloist and advocate for the tuba, but his outstanding contribution was that he effectively oversaw the attempt to

catalog the entire solo repertoire for tuba. His efforts paired with some help from William Bell, initially, and Ed Goldstein later was the first such academic project of its kind. Granted, when Morris started out on this project in the mid 1960s, the repertoire for solo tuba was in its infancy. However, since his first two attempts, *Encyclopedia of Literature for the Tuba* and *The Tuba Music Guide*, two incredibly comprehensive volumes have come out further solidifying the tuba scholars place in leading the way for cataloging instrumental solo repertoire. *The Tuba Source Book* and *Guide to the Tuba Repertoire: The New Tuba Source Book* are cutting-edge manuals unparalleled in music pedagogy.

Similar to Phillips' experience, Morris, as a student, found the serious tuba repertoire to not be serious at all. With titles like *The Happy Hippo* and *Solo Pomposo* being the staples when he was a student, Morris developed an obsession with improving the solo tuba repertoire.<sup>15</sup> Morris claims "Harvey Phillips, then Roger Bobo, and others of us in the 60s and 70s...started making major attempts in attracting serious composers to compose for the tuba..."<sup>16</sup>

## **The Music**

The music I have chosen to represent the development of the tuba solo repertoire by American composers was selected for a few reasons. First, I wanted to have tremendous dedication to accurately performing all the works; therefore, I chose music that I personally love to perform. Two, I wanted to represent a cross-section of available styles that have been written for tuba, from twelve-tone compositions to Neo-Baroque to

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<sup>15</sup> R. Winston Morris, interview by Michael F. Shaughnessy 20 November 2007, <http://www.ednews.org/articles/an-interview-with-winston-morris-titan-of-the-tuba.html>.

<sup>16</sup> Ibid.

tonally modern concertos. Not only that, but I wanted to represent each developing generation from the early classics to pieces written recently. And lastly and congruently, I attempted to choose early pieces that most knowledgeable champions of the tuba would call classics and present them alongside pieces that I believe will become classics in years to come.

I would be remiss if I did not first mention two pieces and a composer that set a standard for solo tuba literature but had to be left out of my performing plan. First, Ralph Vaughan Williams did an incredible service to the tuba community by writing *Concerto for Bass Tuba* in 1954. The writing of this work gave the serious tubist a wonderful concerto to play, but it also gave the repertoire a benchmark for other composers to look to for guidance on what could be written for tuba. As mentioned above, Balliet wrote of the tremendous influence a major concerto and sonata had on suggesting “the marvelous tonal and lyrical possibilities of the instrument...”<sup>17</sup> Vaughan Williams dedicated the concerto to the London Symphony Orchestra and it was first performed by Philip Catelinet, then tubist of the LSO, on June 13, 1954. I did not program this work because it did not fit my topic of the development of American solo repertoire for tuba.

The other piece that Balliet mentions in his *The New Yorker* article that influenced compositions for tuba is Paul Hindemith’s *Sonata for Bass Tuba and Piano*, which was written in 1955. Hindemith took it upon himself to write sonatas for all the instruments of the orchestra, finishing the series with one for tuba. The piece presents some of the tubas finest qualities, such as massive blocks of sound, lyrical lines, and light delicate articulations in the upper register. The piece is also significant to Hindemith scholars as

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<sup>17</sup> Balliet, “Goodbye Oompah,” *The New Yorker*: 46.

the final movement shows Hindemith dabbling in twelve-tone composition. Hindemith takes this compositional feature no further than the tuba's opening theme, however. I performed this piece on a recital during course work and decided not to repeat it during my dissertation recitals, as there would be some question as to whether it is an American composition written by a German.

Finally, I need to acknowledge the incredible volume of work for tuba from the composer John Stevens. A tuba player himself, Stevens has continued to write quality literature for tuba in almost every genre including a large-scale concerto commissioned by the Chicago Symphony Orchestra. His works are primarily atonal and possess both lyrical and aggressive qualities idiomatic for the tuba. I am not presenting works by Stevens in my dissertation recitals because my lecture recital during course work was devoted to his music.

Walter Hartley composed thirteen published solos for the tuba in mediums varying from unaccompanied solo to a double concerto with saxophone accompanied by wind octet. Many of his works including *Sonata for Tuba and Piano*, *Sonatina for Tuba and Piano*, and *Concertino for Tuba and Wind Ensemble* are considered among the early standard repertoire. The *Suite for Unaccompanied Tuba* occupies a unique place in the repertoire as possibly the earliest serious unaccompanied composition written for tuba.

The genre of unaccompanied solo for a largely monophonic instrument has its roots in the suites for cello by J.S. Bach. This genre applied to tuba has become a popular one since Hartley's piece was composed in 1962 (published in 1964). Like Bach's suites, Hartley writes the four short movements with motion or dancing in mind. The first movement marked "Intrada: Alla marcia" personifies typical Hartley writing



with “disjunct, craggy melodic contour characterized by wide leaps.”<sup>18</sup> Despite these leaps, the piece is rather tonal, or “freely tonal” as Hartley has claimed.<sup>19</sup> I find Hartley’s sense of tonality akin to Prokofiev where functional triads are utilized but sequence in a way that is peculiar to typical Western music. For instance, in the first four bars of the “Intrada”, we start off in G major fairly strongly for two measures only to seemingly cadence on F at the downbeat of the third measure. From there the music quickly outlines Eb major only to cadence in E major a bar later. The latter three movements of “Valse: Allegro non troppo”, “Air: Andante”, and “Galop: Presto” contain similar harmonic writing.

In a way, the *Suite* stands alone in the tuba repertoire as a practical outgrowth of the unaccompanied dance movements made popular by Bach’s suites for cello. Only a few other original compositions have been written in this manner for solo tuba. The prevailing wisdom among composers since the mid to late 1960s has been that the tuba is more suited to character pieces in the unaccompanied genre.

Another unaccompanied piece that was written around the same time (1963) as Hartley’s is *Serenade No. 12* by Vincent Persichetti. Commissioned by Harvey Phillips from his one-time theory teacher at Juilliard, the *Serenade No. 12* influenced a host of unaccompanied compositions for tuba, as it establishes the habit of using the solo voice to portray characters. Although not as programmatic as later unaccompanied compositions, the six movements show the expressive depth the solo tuba voice is capable of achieving.

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<sup>18</sup> Peter Popiel, *Program Notes for the Solo Tuba*, ed. Gary Bird (Indianapolis: Indiana University Press, 1994), 46.

<sup>19</sup> Ibid. 45.

At the time, *Encounters II* for solo tuba was ground breaking in the repertoire. No piece before, and very few since demand more from the soloist in terms of technique and musicianship. *Encounters* was written by William Kraft for Roger Bobo in 1966 and displays almost every technical possibility imaginable for the solo tubist. The written range spans almost five octaves, every conceivable dynamic marking is used, extended techniques such as flutter tongue, rips, half-valve and multiphonics are showcased, and the piece is organized using twelve-tone serial technique. For many years *Encounters II* was considered unplayable by all save for Bobo. Since that time however, the piece has been recorded by many different people and frequently gets programmed on graduate and undergraduate recitals.

Alec Wilder wrote *Suite No. 1 for Tuba and Piano* (“*Effie Suite*”) for his good friend Harvey Phillips in 1968. The piece was originally conceived for a children’s album of music and utilized “drums, bass, and percussion including xylophone”<sup>20</sup> in addition to tuba and piano. “Effie” the elephant is depicted in the piece in various scenarios from chasing a monkey to going folk dancing. Phillips wrote in the liner notes for the recording of Golden Crest RE 7054:

I believe Mr. Wilder was successful in musically documenting these imaginary events without the usual insult to the instrument occasioned by almost every other application of the tuba as a hippopotamus, whale, elephant, or other large creature. Rather than play on making the instrument and its characterization one of clumsiness and retardation, he maintained dignity, charm and warmth.<sup>21</sup>

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<sup>20</sup> Gary Bird, *Program Notes for the Solo Tuba*, ed. Gary Bird (Indianapolis: Indiana University Press, 1994), 113.

<sup>21</sup> Quoted: *Ibid.*

Wilder was a significant composer for tuba as he wrote over thirty works setting the “tuba in various solo and chamber genres.”<sup>22</sup> Wilder was a lifelong friend of Phillips, and most of these compositions were written with Phillips’ diverse talent in mind. Wilder’s serious compositions draw on his experience as a writer of pop songs utilizing “pop song and jazz traits with influences from classical composers including Johann Sebastian Bach, Claude Debussy, and Francis Poulenc.”<sup>23</sup> It is this incorporation of varying styles that makes Wilder’s music influential. In all likelihood, Wilder is the first composer to seriously incorporate elements of jazz and pop into solo tuba literature.

Another school of composition that heavily influenced the solo repertoire for tubists came from Hollywood composers. Tubists have had a great affinity for movie composers as the studio orchestra parts they write are generally demanding, but playable and enjoyable. Tubists have also benefited from the positive exposure for the showcasing of their talents in movie scores with featured and multiple tuba parts. Bruce Broughton, credited with scores for *Silverado* and *The Rescuers Down Under*, composed *Sonata for Tuba and Piano* for Tommy Johnson in 1978. The piece is cast in three movements with a fair dedication to the classical forms of typical sonatas. The writing displays the harmonic and melodic language of grandiose Hollywood music of the mid twentieth century, best characterized by strong tonality with prevalent use of extended harmonies.

In 1985 the famous movie composer John Williams wrote *Concerto for Tuba and Orchestra* for Chester Schmitz, longtime tubist of the Boston Symphony and Pops Orchestras. The gravity of this addition to the repertoire cannot be overstated, as this piece has become a close second in popularity to the Ralph Vaughan Williams concerto

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<sup>22</sup> Jason Roland Smith, “Stylistic Eclecticism in the Tuba Music of Alexander Lafayette Chew Wilder with Analysis of his *Sonata No. 2 for Tuba and Piano*,” (DMA diss., University of Cincinnati, 2003), 9.

<sup>23</sup> Ibid, 8.

and has likely affected many a composer who has attempted to write a concerto for the tuba since. The piece is filled with identifiable themes, tonal harmonies, lengthy melodic lines, and idiomatic writing making this piece highly enjoyable for both audience and performer.

With the lack of repertoire for tuba prior to 1954, tubists are often compelled to transcribe pieces from the Baroque and Classical music eras in order to perform works in those styles. In a few cases there are new pieces written for tuba to satisfy this need.

Thomas Stevens wrote *Variations in Olden Style (d'après Bach)* with this idea in mind.

In the words of the composer:

This piece was written for Roger Bobo. The tuba (invented around 1830) has no original baroque repertoire, so these (sic) “Variations in Olden Style” were conceived after a violin Sonata by Corelli and written “à la Bach” in order to fill this gap a little...<sup>24</sup>

Personally, I find Neo-Baroque and Neo-Classical repertoire very compelling and under realized by composers. This piece by Stevens is a benchmark of the style as it is well written and challenges the performer musically.

Anthony Plog wrote *Three Miniatures for tuba and piano* for Daniel Perantoni in 1990. The work quickly became a staple in the repertoire. All three movements are economically based on the opening simple motifs and expanded and reinvented to form short movements of varying character. In some ways the piece could be described as pseudo-minimalist with its recurring motives, relentless pulse (movements I and III), and slight melodic material. The second movement offers a chance for instinctive, natural expression in a freely rhythmic setting.

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<sup>24</sup> Thomas Stevens, composition notes for “Variations in Olden Style,” (Switzerland: Editions Bim, 1990).

Another piece for solo tuba and marimba that uses some of the elements of minimalism is William Penn, called *Capriccio for Tuba and Marimba*. Written in 1992, I find this piece to be very intriguing because there isn't much else like it in the tuba repertoire. First, the marimba as accompanying instrument is unorthodox. Second, the piece is constructed as a "loose" rondo utilizing two very different themes surrounded by extroverted episodes. The first theme is basically atonal and features disjunct skips and varied articulation in the solo part accompanied by persistent clusters in the marimba. The second theme employs the lyrical side of the tuba in the upper register with an ethereal melody (reminiscent of Saint Saens "The Swan") that could be called tonal over a recurring major third. The episodes are largely brash and involve all manner of registers and dynamics for the soloist.

In 1996 celebrated composer Eric Ewazen wrote *Concerto for Tuba* continuing to add to the growing number of high quality compositions for tuba soloist and large ensemble (band or orchestra). The piece consists of three movements utilizing traditional sonata-allegro, ABA', and modified sonata-rondo forms for each movement respectively.<sup>25</sup> The harmonic and melodic writing is indicative of Copland-influenced American compositions with use of sweeping melodies, interesting harmonic progressions, lively syncopated rhythms, and key centers that shift seemingly unpredictably.<sup>26</sup> This piece is important to the solo repertoire for its stylistic relation to the music of American composer Aaron Copland. Copland's influence on Ewazen is

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<sup>25</sup> Fuchou Chiang, "Eric Ewazen's *Concerto for Bass Trombone And Orchestra: An Analysis and Performance Guide*," (MM thesis, California State University, Long Beach, 2004), 6.

<sup>26</sup> Barry Kilpatrick, "Guide to Records-Ewazen: Bass Hits (Albany)," *American Record Guide* 65 (May-June 2002): 105-06.

obvious in the writing style, but it is Ewazen's originality and singability that makes this piece so satisfying to play and hear.

James Woodward's *Tuba Concerto* is one of the most exciting new compositions in the tuba repertoire. The piece has been recorded twice since it was completed in 2000 by Alan Baer of the New York Philharmonic and David Zerkel of the University of Georgia. The work is cast in four movements with the outer movements being lively and optimistic in mood, each with contrasting rhythmic and lyrical themes set in relatively accessible harmonic and melodic language. In complete contrast, the two inner movements are significantly more complicated harmonically and melodically and are introverted in mood. Overall the piece is challenging for the performer because of its high tessitura and difficult intervals, yet it allows for a wealth of possibilities for expression. This piece has quickly become a standard in the repertoire and will have influential effects on repertoire to come.

Musicians know Sam Pilafian for a number of reasons. His contributions to the music world have been substantial from setting a high standard of performance in the Empire Brass Quintet to releasing jazz albums to his work as co-founder of the Breathing Gym exercises. In *Relentless Grooves Armenia*, Pilafian has continued to expand the repertoire for solo tuba and euphonium by composing a second piece in a series of three that will pay tribute to different musical cultures. Pilafian composed this work for solo tuba or euphonium and recorded accompaniment to pay tribute to his family of Armenia descent. Each of the four movements "depicts images that are strong in Armenian life."<sup>27</sup> I believe this piece will have a far-reaching influence on American composers of tuba

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<sup>27</sup> Sam Pilafian, liner notes to "Relentless Grooves Armenia," (Focus On Music, 2008).

music as it explores new ground with ethnic influenced music while retaining listener accessibility.

The past sixty years have been exciting for tubists. The repertoire has not only increased in numbers, but also substantially in quality compositions. This phenomenon is thanks in large part to a few individuals whose tireless effort have been focused on getting respect for the consummate musician who happens to play the tuba. Americans can be proud that men like William Bell, Harvey Phillips, Roger Bobo, and R. Winston Morris compelled composers to take the tuba seriously as a solo instrument in this country and were able to have some very fine original literature written.

## Program Notes

### February 7, 2009

#### ***Tuba Concerto* by James Woodward (2000)**

This exciting new concerto by James Woodward was written for Alan Baer, now principal tubist with the New York Philharmonic. Mr. Baer premiered the work in 2000 at the International Tuba Euphonium Conference in Regina, Saskatchewan, Canada.

The *Tuba Concerto* has quickly established itself as a tour de force in the ever-growing tuba repertoire, having been recorded twice in its relatively young life. The work is in four movements with the outer movements being lively and optimistic in mood, each with contrasting rhythmic and lyrical themes set in relatively accessible harmonic and melodic language. In complete contrast, the two inner movements are significantly more complicated harmonically and melodically and are introverted in mood. Movement II presents itself in a waltz style, but in an aloof and somewhat eccentric way with use of ubiquitous chromaticism. The third movement takes on a serious introspective lyrical quality. The cadenza of the third movement shows off the highest ranges of the tuba.

#### ***Capriccio for Tuba and Marimba* by William Penn (1992)**

*Capriccio* was commissioned by John Turk, formerly Professor of Tuba at the Dana School of Music at Youngstown State University in Ohio. He and Hartt School of Music faculty member Rosemary Small premiered the work on October 12, 1992. The composer wrote about the piece: "The piece is loosely constructed as a rondo, and in many ways harkens back to the virtuosity of the turn-of-the-century park band soloists."

The two main themes that return between episodes of extroverted expression are inherently contrasting. The first theme, which commences the piece, displays an agitated and excitable mood through the use of oblique intervals and quick articulative passages. The second theme demonstrates the expressive qualities of the tuba in sustained lyrical lines. The episodes in between vary greatly with sections of quick articulated scalar patterns with widely varied dynamics to sections of complete calm and solace to sections of a bombastic waltz-like nature. In addition, the piece calls for a few extra musical effects in rips and discretionary pitches.

#### ***Encounters II* by William Kraft (1966)**

William Kraft, former principal timpanist with the Los Angeles Philharmonic, wrote *Encounters II* for his colleague Roger Bobo. Bobo premiered the work in the Spring of 1967 at a series of concerts in Pasadena, CA entitled *Encounters*, hence the name given to the piece by Kraft.

When the piece was written, it was easily the most technically demanding work ever written for solo tuba. Even today, the piece occupies the upper echelon of difficult works for solo tuba. In addition to a required range of almost 6 octaves, some of the extended techniques employed are glissandi, flutter tongue, multiphonics (where the



player sings and plays two different pitches simultaneously creating a two-part texture). From the composer's notes:

It is a declamatory and dramatic piece that demands great expressive conviction as well as a very good musical theatrical sense. *Encounters II* is a theme and variations which makes excellent use of the idiomatic resources of the instrument.

The theme and variations of which the composer speaks will not be apparent to the listener, as the music is wholly atonal and serialistic in nature. What will be apparent is that the piece's sectional quality as drama is created through contrast of six (give or take) musical sections, the first and last section of which rely on pedal points, active in the first section and static in the final section.

### ***Sonata for Tuba and Piano by Bruce Broughton (1978)***

Broughton wrote the *Sonata for Tuba and Piano* for his friend and colleague Tommy Johnson. The two worked together many times in the LA studios with Broughton as a celebrated composer and Johnson as a celebrated studio tubist. Broughton has won numerous Emmy awards and was nominated for a Grammy for his score to the movie *Silverado*. Other credits include *Young Sherlock Holmes*, *Tombstone*, *Tiny Toon Adventures Theme Song*, and *Honey, I Blew Up the Kid*.

The piece itself is cast in a somewhat traditional three-movement sonata mold. The first and last movements are both loosely based on sonata-allegro form with clear definitions to the sections. The second movement, entitled *Aria*, is a beautiful through-composed melody, which shows off the lyrical capabilities of the tuba. The harmonic and melodic language used throughout the composition is reminiscent of Hollywood studio writing, making the piece very accessible to most audiences. Interestingly, the piece was so popular from the outset that the composer orchestrated it for wind orchestra, effectively transforming to a concerto.

## Program Notes May 2, 2009

### ***Variations in Olden Style (d'après Bach) by Thomas Stevens (1989)***

Thomas Stevens, former principal trumpet with the Los Angeles Philharmonic, wrote this piece for his friend and colleague, famed tuba soloist Roger Bobo. The piece occupies a unique place in the solo tuba repertoire in that there are so few original works of similar style and genre. Cast in a Baroque mold, this theme and variations allows tubists to play an original composition in a style typically reserved for transcriptions from the recorder, flute, and viola da gamba repertoire.

Stevens utilizes the theme from the *Polonaise* movement of the *French Suite No. 6*, by JS Bach. From this theme he generates five short variations compositionally influenced from two other Baroque composers, Corelli and Handel.<sup>28</sup> The first variation

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<sup>28</sup> Thomas Stevens, *Roger Bobo: Tuba Libera*, Crystal Records CD690 (1994): 3.

calls on the tuba to play a singing, smooth uninterrupted line idiomatic for a recorder or flute. The second variation is a jaunty but regal dance. The third displays the players technical prowess through very fast descending and ascending scales. The fourth movement is a hauntingly beautiful melody in the minor mode reminiscent of those inner movements in Corelli sonatas. The final variation, played *attaca* from the previous variation, morphs from the despair of the previous variation into a joyous *gigue*.

### ***Serenade No. 12 for Solo Tuba by Vincent Persichetti (1963)***

Champion of the tuba, Harvey Phillips, commissioned this work from composer Vincent Persichetti around 1963. At the time there were only a handful of quality works for tuba in a solo setting and very few works for tuba alone, therefore, Persichetti and Phillips were entering somewhat unexplored territory. In addition to this work for tuba, Persichetti wrote 14 other *Serenades* for various groups of instruments spanning from conventional large ensembles (band, orchestra) to solo instruments to unconventional groups such as one for trombone, viola, and cello.

The *Serenade for Solo Tuba* is set in six movements, each with a very distinct character. The first movement marked “*Intrada*” “begins with an introspective three-bar introduction, which gives way quite unexpectedly to a fast 4/4 for the remainder of the movement.”<sup>29</sup> The fast section is very playful and almost sarcastic with sudden changes in dynamics, articulations, and line contour. The second movement, entitled “*Arietta*”, consists of a beautiful melody that is largely conjunct in nature with a common use of the tritone interval at the end of the phrase. “*Mascherata*”, the title of the third movement, refers to “a masked Carnival performance in Renaissance Italy.”<sup>30</sup> The movement contains two contrasting themes (masculine and feminine?). The first theme is somewhat playful, but very direct and pointed with its use of recurring staccato sixteenth notes. The second theme contrasts by being a bit more whimsical and lyrical, with syncopated rhythms played in a slurred fashion. The fourth movement marked “*Capriccio*” provides a display of virtuosity for the soloist. Dynamic, articulative, and stylistic contrasts are exhibited throughout. “*Intermezzo*” is another beautiful legato melody, like the “*Arietta*”, but instead of conjunct motion, Persichetti utilizes disjunct motion more often. The title of the final movement is “*Marcia*”, referring to the Italian term for a march style. This movement utilizes the widest range, widest dynamic contrast, and widest selection of marked articulations.

### ***Three Miniatures for Tuba and Piano by Anthony Plog (1990)***

Trumpet soloist, teacher, and composer Anthony Plog wrote *Three Miniatures* for his longtime friend and colleague Daniel Perantoni. The piece was commissioned by the Custom Music Company and premiered by Perantoni at the International Tuba-Euphonium Conference in Sapporo, Japan in 1990. Later Plog arranged a tuba solo with wind ensemble accompaniment of the piece.

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<sup>29</sup> Gary Bird, ed., *Program Notes for the Solo Tuba* (Bloomington, IN: Indiana University Press, 1994), 71.

<sup>30</sup> Don Michael Randle, ed., *The New Harvard Dictionary of Music*, (Cambridge, MA: The Belknap Press of Harvard University Press), 470.

*Three Miniatures* quickly has become a “standard” of the tuba solo repertoire, showing off the player’s virtuosity and lyricism. The first movement is based on alternating triads of disjunct notes set in a cross-rhythm. The second movement allows the player some expansive freedom of meter and expression utilizing the upper range of the instrument. The third movement heavily relies on an ascending scale not normally used in tonal music, called the octatonic scale. This scale, which only exists in four forms, is built on alternating half steps and whole steps. The piano and tuba build intensity through the movement to a final flourish at the end.

### ***Concerto for Tuba by Eric Ewazen (1996)***

Eric Ewazen could be considered among the most popular composers for brass instruments. He has written compositions for major American ensembles and soloists such as American Brass Quintet, St. Luke’s Chamber Ensemble, Detroit Chamber Winds, Joseph Alessi, Charlie Vernon, and Phillip Smith to name a few. Ewazen’s music is very identifiable with its use of strong tonality, shimmering textures, lyrical lines, balanced melodies, and an “American” sound.

The *Concerto for Tuba* started out as a sonata for either tuba or bass trombone, but on the prompting of Warren Deck, former principal tuba of the New York Philharmonic, was orchestrated by the composer. The first movement bears strong resemblance to a traditional sonata-allegro form. The two themes utilized are contrasting in nature: the first legato and lyrical, the second articulated and declarative. The development takes place mainly around the second theme. The climax of the movement is reached when the first theme is recapitulated in the upper tessitura. Another statement of the second theme leads to a brief coda, which ends the movement in triumph. The extremely melodious second movement spans a wide swath of emotions from intimate sadness to playful joy. In this movement Ewazen uses nonharmonic neighbor tones on strong and weak beats as a unifying feature. The third movement, marked “Allegro Ritmico”, starts in the irregular meter of 5/8 utilizing an ostinato in the accompanying piano part, while the solo tuba plays a rhythmic dance-like melody. The melody is semi-tonal with an exotic flavor using half step neighbor notes that function as flat 2 and flat 6 in the key area. The movement switches to a more regular simple triple meter (3/4) with fanfare like statements in the solo part. After a brief respite for the soloist and a return of the ostinato in 5/8, the melodic material takes on a different character. Here the melody becomes much more “American” sounding, with prevalent use of the intervals of 4<sup>th</sup> and 5<sup>th</sup> and a definite strong sense of major and minor. The writing in the following cadenza begins with the same sound. Prevalent use of 4ths and 5ths here almost sound like rock guitar licks. The final section in 9/8 combines some of the exotic elements with the “American” elements in a frantic motion to the finish.

## Program Notes April 2, 2010

### ***Relentless Grooves Armenia* (2008) by Sam Pilafian**

Prior to the mid twentieth century, solo compositions, specifically for tuba, were very trite with titles like *Solo Pomposo* and *Bombasto*. Serious tubists that developed during that time took it personally that they didn't have pieces to contend with Mozart for horn, Haydn for trumpet, Bach for flute, and so forth. Consequently, there was a push by tubists such as William Bell, Harvey Phillips, and Winston Morris to have composers write serious repertoire for the solo tuba, preferably in the model of serious music for other instruments such as horn, trumpet, flute, etc. What resulted was a massive amount of tuba music in older forms and somewhat confined settings, such as tuba alone (read: flute alone) and tuba with piano (sonatas). With this first piece I will present, *Relentless Grooves Armenia*, a rather new idea in tuba solo literature reverts back somewhat to a less serious style of music: music conceived in an ethnic and folk tradition. Just as Bartok brought folk music to the concert hall after the advent of serious music by Brahms and Stravinsky, Sam Pilafian has introduced folk and ethnic influences to serious solo tuba literature.

*Armenia* is the second in a series of *Relentless Grooves* pieces composed by Pilafian "as an opportunity for instrumentalists to perform ethnic music with the indigenous percussion instruments of the country or region being depicted."<sup>31</sup> Pilafian composed this work for solo tuba or euphonium and recorded accompaniment to pay tribute to his family of Armenia descent. Each of the four movements "depicts images that are strong in Armenian life."<sup>32</sup> A simple drone performed by overlapping recorded tuba accompanies the first and third movements. The second and fourth movements are accompanied by various percussion instruments.

The first movement, *Liberation*, paints the struggle of the Armenian people to gain freedom from the many conquerors and oppressors who have afflicted them through the centuries. Aggressive articulations and extra musical effects such as flutter tongue, lip bends, and tremolo are used to express the angst of the Armenian people. The second movement, *Identity*, uses a lilting meter where the measure is in four beats with an elongated fourth beat. Extra musical effects are again prevalent. *Lament* presents an emotional soliloquy with moments of true despair, but also of uplifting pride and beauty. The final movement, *Kef Time*, is cast in a rollicking simple meter and a largely major sounding theme with many color notes to add an ethnic flavor. In the middle of the movement the themes from movements one and three can be heard again over the relentless percussion groove.

### ***Suite No. 1 for Tuba and Piano ("Effie Suite")* (1968) by Alec Wilder**

Alec Wilder wrote *Suite No. 1 for Tuba and Piano ("Effie Suite")* for his good friend Harvey Phillips in 1968. The piece was originally conceived for a children's

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<sup>31</sup> Sam Pilafian, liner notes to "Relentless Grooves Armenia," (Focus On Music, 2008).

<sup>32</sup> Ibid.

album of music and utilized “drums, bass, and percussion including xylophone”<sup>33</sup> in addition to tuba and piano. “Effie” the elephant is depicted in the piece in various scenarios from chasing a monkey to folk dancing. Phillips wrote in the liner notes for the recording of Golden Crest RE 7054:

I believe Mr. Wilder was successful in musically documenting these imaginary events without the usual insult to the instrument occasioned by almost every other application of the tuba as a hippopotamus, whale, elephant, or other large creature. Rather than play on making the instrument and its characterization one of clumsiness and retardation, he maintained dignity, charm and warmth.<sup>34</sup>

Wilder was a significant composer for tuba as he wrote over thirty works setting the “tuba in various solo and chamber genres.”<sup>35</sup> Most of these compositions were written with Phillips’ diverse talent in mind, as Wilder and Phillips were lifelong friends. Wilder’s serious compositions draw on his experience as a writer of pop songs utilizing “pop song and jazz traits with influences from classical composers including Johann Sebastian Bach, Claude Debussy, and Francis Poulenc.”<sup>36</sup> In all likelihood, Wilder is the first composer to seriously incorporate elements of jazz and pop into solo tuba literature.

I have taken the liberty, as have many other tubists, of rearranging the order of the movements so as to provide somewhat of a story line for Effie and to end with an appropriate mood.

### ***Suite for Unaccompanied Tuba (1962) by Walter Hartley***

Another prolific composer for tuba in the early years of repertoire development was Walter Hartley. Hartley composed thirteen published solos for the tuba in mediums varying from unaccompanied solo to a double concerto with saxophone accompanied by wind octet. Many of his works including *Sonata for Tuba and Piano*, *Sonatina for Tuba and Piano*, and *Concertino for Tuba and Wind Ensemble* are considered among the early standard repertoire.

The *Suite for Unaccompanied Tuba* occupies a unique place in the repertoire as possibly the earliest serious unaccompanied composition written for tuba. The genre of unaccompanied solo for a largely monophonic instrument has its roots in the suites for cello by J.S. Bach. This genre applied to tuba has become a popular one since Hartley’s piece was composed in 1962 (published in 1964). Like Bach’s suites, Hartley writes the four short movements with motion or dancing in mind. The first movement marked *Intrada: Alla marcia* personifies typical Hartley writing with “disjunct, craggy melodic contour characterized by wide leaps.”<sup>37</sup> Despite these leaps, the piece is rather tonal, or

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<sup>33</sup> Gary Bird, *Program Notes for the Solo Tuba*, ed. Gary Bird (Indianapolis: Indiana University Press, 1994), 113.

<sup>34</sup> Quoted: Ibid.

<sup>35</sup> Jason Roland Smith, “Stylistic Eclecticism in the Tuba Music of Alexander Lafayette Chew Wilder with Analysis of his *Sonata No. 2 for Tuba and Piano*,” (DMA diss., University of Cincinnati, 2003), 9.

<sup>36</sup> Ibid, 8.

<sup>37</sup> Peter Popiel, *Program Notes for the Solo Tuba*, ed. Gary Bird (Indianapolis: Indiana University Press, 1994), 46.

“freely tonal” as Hartley has claimed.<sup>38</sup> I find Hartley’s sense of tonality akin to Prokofiev where functional triads and key centers are utilized but sequence in a way that is peculiar to typical Western music. For instance, in the first four bars of the *Intrada*, we start off in G major fairly strongly for two measures only to seemingly cadence on F at the downbeat of the third measure. From there the music quickly outlines Eb major only to cadence in E major a bar later. To do this, Hartley simply uses common tones to the key he leaves and the key he moves to, respelling them to point the harmonic way for the performer. The latter three movements of *Valse: Allegro non troppo*, *Air: Andante*, and *Galop: Presto* contain similar harmonic writing.

The character of each movement is indicated by the title with the first movement acting as a grand march style introduction for the piece. The second movement is a rather lilting waltz with two distinct moods separated in sections. Beautiful legato writing in calculated phrases makes up the third movement. The *Galop* utilizes flourishes and persistently quick tempo to end the piece in exuberance.

In a way, the *Suite* stands lonely in the tuba repertoire as a practical outgrowth of the unaccompanied **dance** movements made popular by Bach’s suites for cello and partitas for flute. Only a few other original compositions have been written in this manner for solo tuba. The prevailing wisdom among composers since the mid to late 1960s has been that the tuba is more suited to **character** pieces in the unaccompanied genre.

### ***Concerto for Tuba and Piano (1985) by John Williams***

In 1985 the famous movie composer John Williams (*Star Wars*, *Raiders of the Lost Ark*, 1941) wrote a tuba concerto for Chester Schmitz, longtime tubist of the Boston Symphony and Pops Orchestras. The gravity of this addition to the repertoire cannot be overstated, as this piece has become a close second in popularity to the Ralph Vaughan Williams concerto and has likely affected many a composer who has attempted to write a concerto for the tuba since. The piece is filled with identifiable themes, tonal harmonies, lengthy melodic lines, and idiomatic writing making this piece highly enjoyable for both audience and performer.

The first movement opens with a powerfully optimistic melody stated by the tuba over a recurring string (in this case piano) motive a la *E.T.* This first melody stays completely in the diatonic key typical for simple heroic themes of Williams. The second theme, however, shows the more contemplative side of Williams’ music with movement through various key centers through fluid harmonic shifts barely discernable to the listener. By this, I mean, Williams is such a master at navigating keys with little disruption that it never feels forced to follow where he leads. An extended accompanied cadenza (horns in the orchestral version) and then an unaccompanied cadenza bridges to a slight recap before an *attaca* into movement two with use of a harmonic pedal on Bb.

English Horn and Flute introduce the serious themes of the second movement before the tuba enters and mimics the sweeping dectuplet that characterizes the main theme. This movement also contains writing for the tuba that gives the opportunity to be very expressive, including moments of excitement, passion, and longing. Another short

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<sup>38</sup> Ibid. 45.

cadenza leads to a harmonic pedal, again on Bb, that leads straight into the third movement.

The third movement opens with two short brass fanfares, which provide the basis for the melody the tuba introduces. This lively articulated melody recurs throughout the movement repeated a few times by the soloist, but also by other instruments while the tuba provides the obbligato. A lyrical second theme contrasts with the first but is quickly abandoned in favor of the articulated theme, which prevails throughout the movement. The piece ends with a tremendous flourish of running sixteenth notes for the soloist leading to a rhythmic tutti climax.

## Bibliography

Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Dover Publications, INC., 1993.

This book by Anthony Baines provides useful insight into the development of brass instruments from extremely primitive beginnings through the development of the valve. I used this reference to establish the beginnings of the tuba and the capabilities the tuba developed over the years with improvements in ergonomics and efficiency.

Balliet, Whitney. "Profiles (Harvey Phillips): Goodbye Oompah." *The New Yorker* 51, no. 43 (15 December 1975): 46-50, 53-4, 56, 59-60, 62.

This article originally printed in *The New Yorker* and then reprinted in *The Instrumentalist* provides some valuable insight into Harvey Phillips' motivations. Unfortunately, no one has written a book about this prodigious man, so his activities for expanding the tuba's repertoire and tirelessly working toward gaining respect for the tuba has to be pieced together through articles like this and informal interviews.

Bird, Gary, ed. *Program Notes for the Solo Tuba*. Bloomington, IN: Indiana University Press, 1994.

This book edited by Gary Bird with numerous contributors provides some basic program notes of standard tuba solo literature from the early 1960s to the early 1990s. I utilized this resource in crafting my own program notes and also in determining which repertoire would be appropriate for my project.

Chiang, Fuchou. "Eric Ewazen's *Concerto for Bass Trombone And Orchestra*: An Analysis and Performance Guide." MM thesis, California State University, Long Beach, 2004.

This thesis on Eric Ewazen's *Concerto for Bass Trombone and Orchestra* provided a valuable analysis of not only the particular piece, but of Ewazen's style of composition. After reviewing the thesis, I was better able to grasp the structural elements of this particular composition.

Kilpatrick, Barry. "Guide to Records-Ewazen: Bass Hits (Albany)." *American Record Guide* 65 (May-June 2002): 105-06.

This article provided some helpful information on Ewazen's style of composition. The article also reported on influences of Ewazen's music, which helped me better achieve an appropriate style for performance.

Longden, Tom. "Famous Iowans: Bell, Bill: Musician 1902-1971." *Des Moines Register* [newspaper online],



[http://www.desmoinesregister.com/apps/pbcs.dll/article?AID=/99999999/FAMO\\_USIOWANS/41221030](http://www.desmoinesregister.com/apps/pbcs.dll/article?AID=/99999999/FAMO_USIOWANS/41221030) (accessed 15 January 2010).

This article contained some valuable information on the life of Bill Bell. There are not many published resources on Bell's life, so a local newspaper article had to suffice.

McIntire, Dennis K. "Phillips, Harvey." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21576> (accessed 22 December 2009).

Unlike, Bill Bell, Roger Bobo, and Winston Morris, Harvey Phillips has an article in *Grove Music Online* about his life. This article provided some information I found interesting and relevant to the project regarding Phillips pursuits.

R. Winston Morris. "An Interview with Winston Morris: Titan of the Tuba!" Interview by Michael F. Shaughnessy (20 November 2007). <http://www.ednews.org/articles/an-interview-with-winston-morris-titan-of-the-tuba.html>. (Accessed 15 January 2010).

This interview for an education news publication provided a personal account of what Winston Morris was and still is trying to accomplish regarding the tuba. This article unequivocally provides the motivation behind Morris' incredible work in cataloging the tuba repertoire.

Morris, R. Winston and Daniel Perantoni, ed. *Guide to the Tuba Repertoire: The New Tuba Source Book*. Bloomington, IN: Indiana University Press, 2006.

The value of this resource to the tuba community cannot be overstated. Many painstaking years went into the development of this almost inimitable book, mainly through the tireless efforts of Morris. This book provides a list of all tuba related compositions with sparse notes on each, including publisher if applicable.

Phillips, Harvey. "William J. Bell: A Biography- By Harvey Phillips." *Windsong Press Limited: Brass Player's Honor Roll* [database online], <http://www.windsongpress.com/brass%20players/tuba/bell.htm>. (Accessed 15 January 2010).

This resource provided in-depth information about William Bell as a tubist and teacher from his pupil and successor at Indiana University, Harvey Phillips. Because of the lack of published resources regarding Bell, I had to rely on interviews like this one for information.

Phillips, Harvey. "Tubist Harvey Phillips 'A Conversation with Bruce Duffie.'" Interview by Bruce Duffie (24 April 1995). <http://www.bruceduffie.com/phillips.html>. (Accessed 22 December 2009).

This interview proved to be incredibly helpful in a number of ways. It held insight into the early career of William Bell including his push for better solo music for tuba. The interview also contained some very interesting stories regarding Harvey Phillips' early days as a student of the tuba, including the pivotal moment in his life's work to get serious works written for the tuba.

Pilafian, Sam. *Relentless Grooves Armenia*. Liner notes. Mesa, AZ: Focus On Music, 2008.

I utilized the liner notes of this work to discover some of the intention behind the composition. For instance, the titles of the movements are relatively abstract concepts, and the liner notes explained how each is a depiction of life for Armenian people.

Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University Press, 1986.

I used this resource to identify directions in the music as I prepared for performance.

Smith, Jason Roland. "Stylistic Eclecticism in the Tuba Music of Alexander Lafayette Chew Wilder with Analysis of his *Sonata No. 2 for Tuba and Piano*." DMA diss., University of Cincinnati, 2003.

This dissertation was particularly helpful in understanding the style and motivations of the composer Alec Wilder. Because Wilder plays such a prominent role in the early development of the solo tuba repertoire, a resource like this was invaluable to discovering influences on Wilder's music before and after he wrote for tuba. For instance, Wilder composed a good deal of popular song and jazz forms, which subtly permeates his music for tuba.

Stevens, Thomas. *Variations in Olden Style*. "Composition notes." Switzerland: Editions BIM, 1990.

The "Composition notes" by the composer provided information about how the piece, *Variations in Olden Style* was conceived. The notes also provided some insight as to the composer's motivation for writing a Neo-Baroque work for solo tuba.

## Discography

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*American Music for Tuba: Something Old Something New.* David Zerkel. Mark 5348-MCD, 2004. Compact Disc.

*Big Boy.* Gene Pokorny. Summit Records DCD 283, 2000. Compact Disc.

*Bobissimo! The Best of Roger Bobo.* Roger Bobo. Crystal Records CD125, 1991. Compact Disc.

*Coast to Coast.* Alan Baer. Baer Tracks Music BTM-001, 2005. Compact Disc.

*Collaborations.* University of Michigan Symphony Band. Equilibrium 66, 2004. Compact Disc.

*Contemporary Music for Tuba.* Øystein Baadsvik. Pro Music AS PSC 1101, 1993. Compact Disc.

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*Passages.* Jeff Funderburk. Mark MCD-2199, 1996. Compact Disc.

*Tuba Libera.* Roger Bobo. Crystal Records CD690, 1994. Compact Disc.

*Tuba Carnival.* Øystein Baadsvik. BIS Records CD-1285, 2003. Compact Disc.

*Velvet.* Velvet Brown. Crystal Records CD692, 1998. Compact Disc.

*Waves-Works for Solo Tuba.* József Bazsinka. Hungaroton Classic HCD-31642, 1996. Compact Disc.